

The Classical Bulletin

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OCTOBER, 1935

No. 1

"The Old Is Better"

A conviction seems to have become settled, in many parts of the country, that one year of elementary Latin no longer suffices to prepare a student for the study of Caesar at the outset of the second year, and that, therefore, the necessity of slackening speed along the line of the Latin curriculum, chiefly at the expense of that classic, is a foregone conclusion. At times, the suggestion has even been made to do away with Caesar altogether, or at least to serve him in a diluted and garbled form. This proceeding would mean, of course, a corresponding relaxation in Latin studies in the third and fourth years, if not the doing away with them altogether in one year or the other. The wide-spread concern evinced by educators and editors, and their well-nigh desperate efforts to produce text-books adequate to the demands of modern speed and competition, invite the special attention of all interested in the preservation and advancement of Latin studies, that great source of ideals and school of social and political institutions.

In the first place, I wonder if we are forgetting the traditional purpose that has ever obtained in the pursuit of these studies. Was that purpose to learn history, or economics, or military science? Was it to learn linguistics, or ethnology, or even to have a first-hand knowledge of the origins of the various European vernaculars? Aside from the aims of those who for special reasons were interested merely in a specific branch of that learning, was not its adoption and retention in the schools prompted by a deep intuition, seeking to effect contact with the best thought of the past, couched in a form apprehended as most satisfying, because in harmony with the orderly and coherent processes of human reason? Was not Latin taken as an exercise and training for mental development, to secure accuracy and stability for the volatile judgment, and so to prepare it for the more complex feats of rational achievement? Precisely that. And although a fair amount of the other values mentioned above was thrown in additionally, and, if you will, pleasurably, yet the acquisition of mental grasp and a certain resulting nobility of mental attitude were the first considerations entertained in following this liberal pursuit. Men studied Latin through a desire to be immersed in the stream of traditional European life and learning, which was felt to be the perfect and only way of finding oneself. So, as in every kind of exercise, the study was approached as something to be striven and labored for, to be mastered, and to be austere enjoyed, and that for its own sake and for its own peculiar values. What, then, are we to say of methods that present it as an amusement, or, what is worse, as a mere educational requirement that must be perfunctorily gone through and fulfilled?

Much is being said nowadays of the need of modify-

ing the classical curriculum to suit the demands of an aroused public individualism, clamoring for a place in the heterogeneous educational set-up of the day, and determined to have its share of the higher educational spoils. One hears the hue and cry that each year's study in a foreign language should have something to show for itself, something "worth while," something that can be pointed to as an external acquisition, apart from any intangible influence it may have on mental and spiritual development. Now if this ultimately means merely the recasting of classical study in a more appealing form, and the adoption of methods more in accordance with popular taste, there are not wanting plentiful devices and methods of presentation of the contents of the Latin course capable of impressing a maximum number of mental types. It remains for us to consider, however, whether this demand for change is not but another phase of that play-mindedness that has crept into almost every sphere of modern activity, and whether we should defer and cater to it unduly, forgetful of the first principles involved in handing down the Great Tradition. It seems to me that in this, as in any other important pursuit, nothing but hard, painstaking work will really yield any lasting, profitable results, and it may be seriously questioned whether this yearly "something to show" will be the means of securing them. We know that formerly, when at certain intervals the curriculum was passed in review and subjected to close professional scrutiny, with a view to readaptation and improvement, there might have taken place a summary eviction of any portion thereof, not only with impunity, but with all-round popular approval. Yet we find that, by a sort of providential good fortune, nothing of the kind occurred, and the schools clung to the time-honored curriculum of Caesar and Cicero, in quantity practically unchanged, teaching methods alone undergoing necessary adaptation to changing educational conditions.

But there is yet another thing. In these days of radio and public speaking more attention than ever is being given to the living voice, and to the self-reliance and initiative that control it. The modern youth is constantly confronted with the necessity of better self-expression; he must make nice discrimination in the words he uses, and be able to select them correctly and at a moment's notice. And where will he find the precision and flowing copiousness of language demanded for success, if not in the pure and unadulterated waters of the classical fountain-head?

Various elementary Latin text-books, published within the last ten years, are lying open before us. They purport to present teaching material for classes from the seventh or eighth grade of the grammar school to the fourth semester of the high school. This stretch obviously needs bridging over by at least three spans.

For, presumably, scarcely anyone will expect that the high-school freshman, who has begun to deploy his wings with some assurance, will be satisfied with the unfledged efforts of his grade-school years, nor again will he be content with his freshman attempts in the subsequent period of growing sophomore importance. In other words, as there exist well-defined limits of attainment between the grammar school and the high school, so should there be texts corresponding to each stage of progress.

As I look over the pages of these elementary texts, it seems to me that the first requirement for correct thinking, namely, a clear and unobstructed arrangement, is lacking. The pages have become crowded and overgrown with explanations, analyses, English studies, cautions, etc., so that it is often difficult to discover the Latin kernel itself. What should be said and done by the teacher is explicitly and lengthily laid out in the body of the text—a most disconcerting drawback to the pupil who first opens a foreign language book and expects to enter the new element immediately. Now, why a secondary Latin book should present the appearance of a history, or an English grammar, or a picture book, is something I do not understand. It has always been my opinion that not difficulty of subject matter so much as fright and perplexity are the real factors responsible for the distaste and ill-success attending the efforts of the majority of normally developed pupils. Let the space lavished on distracting special studies and on English be devoted rather to Latin models and sentences, with the necessary equivalents in the vernacular, of course. Let the text abound with vocabulary of suitable grade, provided it be enlivened with expressions of close-at-hand ideas, and I am convinced that the pupils will recover from their hypnosis, and take to the Latin book with interest and even avidity.

It needs no extraordinary genius to invent devices for controlling the modern student's wireless imagination, if the Latin classroom is pervaded with the Latin atmosphere, and the Promethean fire is properly brought down to the level of his mortality. Nor is it necessary to detail experiments in teaching the living phrase, further than to emphasize fidelity to the simple, time-worn method of writing and oral drill, which will insure the elementary visual and aural images being formed simultaneously. Nor should it be necessary to recommend making use of the text-book as it was really meant to be used, as a guide to the teacher in keeping pace with the assignments to be covered within a given time, and as a check to the student on the instruction previously imparted. And let there be no misgivings about additions to the vocabulary, on the ground that the lessons would thereby become congested. As the environment of the classroom, as well as the simplest notions of daily experience, remain pretty much the same, frequent repetition of the words that describe that environment and those notions are inevitable, and the Latin habit will before long be sufficiently acquired. I am well aware of the fact that the average school-teacher is not always at liberty to choose her own text-book and time, nor can she fully control the after-school hours of her pupils. We have to proceed, more or less, as though no home-work were ever done, and no thought given to studies outside the classroom. And the only feasible means that will offset this dissipation

of mind is to have the pupils bear away with them the vivid impressions of the daily assignment through the vigorous, personal exercise of oral drill.

As for English word studies and derivations, we all know well enough how much time and effort are spent today by the young on word puzzles and games, and perhaps we might take advantage of that fascinating pastime and make it do duty in our field of activity, by directing the pupils to take a page in some book or periodical and search for words that seem to be derived from words learnt in recent Latin lessons, and then hand them in for verification. This expedient would not encroach upon the time of the lesson, and it would have the added advantage of the pupil's personal initiative.

To enter the debatable ground of the curriculum of the second year. If we concede that the primary object of studying Latin is mental development and elevation of ideas, it is clear that the material for language-study should not be selected with a view to emotional interest particularly, nor to amusement and ease, but rather, quite the contrary, to the mastery of a medium of sufficient difficulty and of notable difference from the ordinary trend of every-day thought. Since a distinct step forward has to be made in the second year, great circumspection should be used in allowing students to continue in the reading of stories, plays, etc., which are, after all, hardly more than a repetition of advanced first-year work. Such a transition course might be profitable and even necessary in case of younger pupils who have had the Latin elements in the grammar school, or when a class is found rather below average in preparation. But for a normal second-year class, there is no real substitute for Caesar, especially as regards clarity, coherence, and dignity. And it would be far wiser to make the needed transition within the new medium itself, by working slowly and intensively, and by arousing interest through intellectual appeal. There is no satisfaction quite like that of having surmounted an intellectual obstacle by dint of sheer mental effort. Indeed, the crux of the situation lies precisely in this: whether the interest aroused shall be primarily emotional, or primarily intellectual, and whether the training shall be for mere pleasurable acquisition, or for the formation of permanent mental habits that will remedy the two outstanding defects of the unschooled mind, incoherence and indefiniteness of ideas. And I can think of no discipline equal to that of the Caesarian idiom, with its happy combination of simplicity and complexity, to make the student understand that every inflectional form can rigorously be accounted for, and has, within the network of Caesar's sentence structure, a very definite function to fulfill both in syntax and in sense.

A student who has daily entered the lists and contended creditably with Caesar's Latin idiom, so contrary to his own mother tongue, is bound to carry away with him, not only a sufficient acquaintance with the language to enable him to recognize its imprint and influence in the derivatives and related expressions of the vernacular, but also a decided taste for Latin as an instrument of culture, and a working knowledge of it which will be a sufficient and solid basis for further progress.

Dominican College of San Rafael
San Rafael, California SISTER MARY PASCHAL, O. P.

Helen, a Lady of Chivalry

We mortals ever are and ever have been interested in one another; the sorrows and joys of men and women touch us as little else in this world does. This primitive sympathy, innate in the human heart, bears strong witness to our solidarity and to our loneliness. Sunsets and mountains and rivers charm us and move us, but only persons can claim our sympathy. The heavens, for all their beauty, are dumb and cold; "Nature, poor stepdame," cannot soothe us on her breast. Men alone are of our birth and blood, even the least of them.

And so we read with shining and eager eyes the letters of lovers dead these many years, the last messages of a father or mother of generations gone. We thrill to the story of St. Agnes and of St. Joan, and weep for their tragic end. Even the mirrored men and women of literature are as flesh and blood to us, warm with human emotions.

All this came home to me recently while I was musing over a passage in Homer, for it is just this community of human feeling that gives Homer his lasting power. I had been reading in Chesterton's *Everlasting Man*, how Hector seems the first of the knights, and how the Iliad ends on a word that is a ringing suggestion of this knighthood. This sent me to the Iliad, and I found that last pathetic line and that last ringing word,

Ὡς οἱ γ' ἀμφίεπον τάφον Ἑκτορος ἱπποδόμοιο (804).

Thus held they funeral for Hector the horse-tamer. Musing I turned back the pages and chanced to read Helen's lament over the body of Hector:—

Hector, far dearest to my heart of all my husband's brethren! In sooth my husband is godlike Alexander, that brought me to Troyland—would I died ere then! For this is now the twentieth year from the time when I went from thence and am gone from my native land, but never yet heard I evil or spiteful word from thee; nay, if so be any other spoke reproachfully of me in the halls, a brother of thine or a sister, or brother's fair-robed wife, or thy mother—but thy father was ever gentle as he had been mine own—yet wouldst thou turn them with speech and restrain them by the gentleness of thy spirit and thy gentle words. Wherefore I wall alike for thee and for my hapless self with grief at heart; for no longer have I anyone beside in broad Troy that is gentle to me or kind; but all men shudder at me. (XXIV, 762-775.)

I confess I was suddenly touched by her words as though they had been spoken to me. I felt as though I were standing beside her, so naturally did these words fall from her lips. For it is indeed at times like these, when friends go from us or die, that there rises instinctively to our lips a tribute of that admiration which has lain in our hearts all unconscious through the unreflective days of comradeship. Those qualities that made them so worthy and so lovable to us, suddenly seem idealized, as they are caught in the terrible permanency of death. We speak then our simple farewell, a human gesture of honor, akin to the noble gesture with which we bury the dead soldier, saluting him in a volley of musketry; or like the kiss of the poor on the dead hands of the saint who has loved them in life.

So, at any rate, I felt, as I read this gracious tribute of the all-but-humble Helen of the Iliad. And I think now there was more in that suggestion of knighthood than even Chesterton thought. Hector was, indeed,

more than the bulwark of Ilion and the defender of its gates; he was truly a knight, for chivalry was in his heart. Through those long years of war he had gone out onto the wind-swept plains of Troy with expectation of death upon him, fighting, so to speak, for her sin, and yet, never from him had she heard an unkind or reproachful word. He had been ready in gentle ways and words to defend her before others. This is the combination of gentleness and courage that is chivalry. But if this tribute shows us a chivalrous Hector, a true knight at heart, does it not also reveal some counterpart to his knighthood in the penitent Helen? It is said—and rightly—that our loves and admirations reveal ourselves. Then, despite her sin, does not Helen, as these words reveal her, remind us in some wise of the gracious ladies of the old tales of chivalry?

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ROBERT J. HENLE, S. J.

O Nata Mecum*

(Horace, Odes, III, 21)

Ye bonie jar, I wat fou well
Ye hae been born wi' me mysel
When Bess was queen;
Nae matter if ye bring till me
Guid fun, complaint or slumber gie
Or rantin spleen,

Or pang me fou o' maddin luvie,
Or sair some ither need above,
Wi' lade o' strunt,
Ye're wordy o' a fawsont day,
An' Tam, wha's comin, bids me drae
A drink that's blunt.

No e'en philosophers wad care
To lea'e ye sae negleckit sair,
An' scarn the vine;
Nor Wallace, as we hae it tauld,
Wad let his courage lang be cauld
For want o' wine.

Ye storm wi' sweet remead that ane
Whase heart is maist o' rock an' stane,
Sae rough an' hard;
Thro' merrie Bacchus gie awa'
The wise men's cares an' schemes an' a
They clasely guard.

Ye bring a body hape agin,
An' strength, when a's afret wi'in,
Sae strang your fire;
Ae taste o' ye, an' syne nae mair
At swords the lawly shake, an' rair
O' lairdly ire.

Baith Venus, if weel bent she be,
The Grauces, laith to set them free,
An' Bacchus too,
Will mak ye last, wi' livin tarch,
Till Phoebus routs frae aff their parch
The stars aboo'.

St. Louis University,
St. Louis, Mo.

CHESTER LOUIS NEUDLING.

Nothing in education is so astonishing as the amount of ignorance it accumulates in the form of inert facts.
—Henry Adams.

*This version of Horace's famous ode was awarded first prize in the Horatian contest on the college level in the State of Missouri. The author is now a junior in the College of Arts and Sciences of St. Louis University.

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Vol. XII

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No. 1

Editorial

Recent discussions in the *Classical Journal*, *Classical Weekly*, and *Latin Notes* concerning the value of Latin proses and the place of grammar study in the Latin curriculum prove that there exists a wide divergence of views among classical teachers with regard to these fundamental problems. The leading article in the present issue of the BULLETIN ("The Old Is Better") is another indication that by no means all experienced Latin teachers regard the innovations introduced into the Latin curriculum during the past decade or two as altogether progressive. As some of these innovations have been in the direction of reducing the time devoted to proses and formal grammar study in the high school, whereas it appears that both these phases of the work are still regarded by many as of the highest importance, it seems advisable to give serious thought to this whole matter of the changed Latin curriculum, before certain features of it have become permanently entrenched in the schools.

The problem is, of course, one of means and ends, and its solution must rest upon our view of what is the *primary* purpose of the Latin course: is it to develop facility in reading Latin, or is it to train the mental faculties? If the primary purpose is to train the mental faculties, then, it seems, emphasis on grammar and proses is vital. If it is to impart facility in reading Latin, the question still remains whether this end can be effectively attained without a considerable amount of formal grammar and theme writing. Some teachers, at least, are convinced that without the rigorous discipline involved in grammar study and prose writing, not facility in understanding what the Latin writer really says, but facility in guessing at his meaning is developed.

In the past it was a very common persuasion among educators that the Latin course had yielded solid values even if no considerable facility in reading unseen

matter was acquired by the student, and even if grammar, vocabulary, and thought-content of the authors read were almost wholly forgotten. It was also a common persuasion that classical Latin, as found in the literature of the Golden and Silver Ages, was so difficult, as compared with modern languages, that facility in reading and understanding it with accuracy was impossible of attainment in a two, or even a four-year elementary course. Has experience proved these traditional views unsound?

Moreover, if facility in reading Latin, arrived at by short-cuts and play methods, is the primary purpose of the Latin course in high school, what is the precise value of possessing this facility, when the great majority of students never make any use of it after leaving school? If it is to serve merely as a means to acquire knowledge of Roman ideas and institutions, are not those ideas and institutions much more adequately and intelligibly set forth in many scholarly works in English than any high-school graduate could well hope to understand them in Latin, with his imperfect mastery of the language?

Experienced Latin teachers among our readers undoubtedly have ideas and convictions of their own concerning these and related problems. We invite a full and impartial discussion of the whole subject.

Traces of Horace in Pope's "Essay on Criticism"

If we may judge by the frequent quotations and the constant reiteration of the principles of literary criticism found in the works of Alexander Pope (1688-1744), it cannot be doubted that this leader among the English Augustan poets was deeply indebted to Horace. In her book, entitled "Horace in the English Literature of the Eighteenth Century," Miss Goad compiles the Horatian extracts from Pope's writings and shows conclusively the influence of Horace upon Pope.¹ In the field of criticism this influence is especially marked. Citing three passages similar in tone from the critical works of these authors, Horace's *Ars Poetica* and Pope's *Essay on Criticism*, Miss Goad invites, and prepares the way for, a more extended investigation.

Both Horace and Pope give sound advice to the would-be poet:²

Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. A.P. 38-40.

But you who seek to give and merit fame,
And justly bear a critic's noble name,
Be sure yourself and your own reach to know,
How far your genius, taste and learning go.
Essay 46-50.

Tracing Horace's

Difficile est proprie communia dicere, A.P. 128.

through Boileau to Pope, we find the latter's well-known definition of wit:

True wit is nature to advantage dressed;
What oft was thought, but ne'er so well expressed.
Essay 297-8.

Horace has influenced the literary criticism of all succeeding ages and countries. Boileau drew consid-

erably from Horace, while Pope in turn used Boileau.⁴ Here is one of the many passages to show this inter-relation:⁵

Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
A.P. 268-9.

Be Homer's works your study and delight,
Read them by day, and meditate by night.
Essay 124-5.

Horace's often-quoted *callida iunctura*,

In verbis etiam tenuis cautusque serendis
Dixeris egregie, notum si callida verbum
Reddiderit iunctura novum,
A.P. 46-8.

seems responsible for Pope's

Some by old words to fame have made pretence,
Ancients in phrase, mere moderns in their sense.
Essay 324-5.

as Pope's line,

Drink deep or taste not the Pierian spring.
Essay 216.

seems inspired by Horace's remark on mediocre poetry:

Mediocribus esse poetis
Non homines, non di, non concessere columnae.
Essay 372-3.

Again the following two quotations from Horace,

Sunt delicta tamen, quibus ignovisse velimus,
A.P. 347.

Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura,
A.P. 351-3.

are reëchoed in several passages of Pope:

To err is human, to forgive divine.
Essay 524.

Survey the whole, nor seek slight faults to find
Where nature moves and rapture warms the mind.
Essay 235-6.

At every trifle scorn to take offence.
Essay 385.

And if the means be just, the conduct true,
Applause in spite of trivial faults is due.
Essay 257-8.

There is a resemblance between what Horace says of the coinage of words and Pope of literary principles in general:

Quid autem
Caecilio Plautoque dabit Romanus ademptum
Vergilio Varroque?
A.P. 53-5.

Dabiturque licentia sumpta pudenter.
A.P. 51.

But though the ancients thus their rules invade
(As kings dispense with laws themselves have made),
Moderns beware; or, if you must offend
Against the precept, ne'er transgress the end;
Let it be seldom and compelled by need.
Essay 161-5.

To guide the poet who is mounting the ladder of success, Horace tells him:

Si carmina condes,
Nunquam te fallent animi sub volpe latentes,
A.P. 436-7.

So Pope says to the Critic:

Yet let not each gay turn thy rapture move.
Essay 389.

Again Pope's line, which follows the one just quoted,

For fools admire, but men of sense approve,

harks back to Horace's observation:

Derisor vero plus laudatore movetur.
A.P. 433.

Both critics demand proportion, and show how worthless is exactness of parts when a corresponding exactness of the whole is sadly wanting:

Aemillum circa ludum faber imus et ungulis
Exprimet et mollis imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet.
A.P. 32-35.

In wit, as Nature, what affects our hearts
Is not the exactness of peculiar parts;
'Tis not a lip or eye, we beauty call,
But the joint force and full result of all.
Essay 243-6.

In these and several other passages⁶ we can feel the influence of the leading critic of the Roman empire upon one of the great literary dictators of Eighteenth Century England. Pope admired Horace's wisdom and literary principles, drew considerably from his poetry, and leaves us, as a proof of his approval, this commendation:

Horace still charms with graceful negligence
And, without method, talks us into sense,
Will like a friend, familiarly convey
The truest notions in the easiest way.
He, who supreme in judgment, as in wit,
Might boldly censure, as he boldly writ,
Yet judged with coolness, though he sung with fire;
His precepts teach but what his works inspire.
Essay on Criticism 653-660.

Saint-Andrew-on-Hudson
Poughkeepsie, N. Y.

JOSEPH A. ROCK, S. J.

NOTES

1. Yale University Press; 1918. 2. *Ibid.*, p. 137. 3. *Ibid.*, p. 129. 4. *L'Art poétique*: II, 28. 5. "Horace", l. c., p. 138. 6. Other similar passages are: Horace 359 and Pope 180; Horace 104-5 and Pope 239-242; Horace 474 and Pope 606-9; Horace 361-4 and Pope 171-4.

Aenigmata Historica

1. Me Carthago tenet; Romam mox mittor ab hoste,
Ut redimam captos; contra ago: carnificor.
2. Rupibus Alpinis traiectis victor ad Urbem
Dum moror, accepta clade fugam capio.
3. Romae principium cecini, bella atque triumphos,
Pastorum curas ruricolumque graves.
4. Romuleae gentis fidicen monumentum ego struxi,
Pyramides superans temporis atque fugam.
5. Versibus irrisi procerum vitia atque minorum,
"Graecam Urbem Romam," vanaque vota hominum.
6. Composui tragicos ludos, moralia scripsi;
Principem et institui: pelor at ille feris.

E schola Campiana Pratocanensi

A. F. GEYSER, S. I.

Lionel Johnson's "The Dark Angel"*

Dark Angel, with thine aching lust
To rid the world of penitence;
Malicious Angel, who still dost
My soul such subtle violence!

- 5 Because of thee, no thought, no thing,
Abides for me undesecrate:
Dark Angel, ever on the wing,
Who never reachest me too late!

- 10 When music sounds, then changest thou
Its silvery to a sultry fire:
Nor will thine envious heart allow
Delight untortured by desire.

- Through thee, the gracious Muses turn
To Furies, O mine enemy!
15 And all the things of beauty burn
With flames of evil ecstasy.

- Because of thee, the land of dreams
Becomes a gathering place of fears:
Until tormented slumber seems
20 One vehemence of useless tears.

When sunlight glows upon the flowers,
Or ripples down the dancing sea:
Thou, with thy troop of passionate powers,
Beleaguerest, bewilderest, me.

- 25 Within the breath of autumn woods,
Within the winter silences:
Thy venomous spirit stirs and broods,
O Master of impieties!

- The ardour of red flame is thine,
30 And thine the steely soul of ice:
Thou poisonest the fair design
Of nature, with unfair device.

- Apples of ashes, golden bright;
Waters of bitterness, how sweet!
35 O banquet of a foul delight,
Prepared by thee, dark Paraclete.

- Thou art the whisper in the gloom,
The hinting tone, the haunting laugh:
Thou art the adorer of my tomb,
40 The minstrel of mine epitaph.

I fight thee, in the Holy Name!
Yet, what thou dost, is what God saith,
Tempter! should I escape thy flame,
Thou wilt have helped my soul from Death.

- 45 The second Death, that never dies,
That cannot die, when time is dead:
Live Death, wherein the lost soul cries,
Eternally uncomfited.

Dira in Angelum Subdolum Invecio

Ardore frendens, Angele Subdole,
ne prava linquant exstimulas reos:
nec cor meum torquere cessas,
Angele Perfide, vi dolosa.

- 5 Per te nihil, quod mens mea cogitet,
perstat sacratum nullaue res sacra:
nec, vectus ala, serus unquam,
Angele Subdole, me prendendis.

- Vocem sonoram vertere te iuvat
10 grato e calore in flamina torrida:
corde invido laetum negabis,
quod mala non vitiet cupido.

- Musas benignas in Furias cito
vertis malignas, insidians mihi:
15 quaecunque praecellit venustas,
continuo flagrat igne turpi.

- Lectum trahentem dulcia somnia
plenum pavoris vertis in angulum:
dum somnus, oppressus dolore,
20 desinat in lacrimas inanes.

Quum solis ardor floribus insidet,
vel quum coruscat per trepidans mare:
libidinum prava cohorte
me petis exspoliasque pace.

- 25 Autumno, odores quum penetrant nemus
suaves, gelu quum torpida hiems silet:
tu mente lymphata peresus,
Impie, flagitiosa volvis.

- Flammae rubentes ingenium tuum,
30 ferrum gelatum spiritus est tuus:
amoena, quae Natura fingit,
polluis usque tuo veneno.

- Pomum putrescens, aureolum nitet;
fit fons amarus nectare dulcior:
35 dat cena turpis, quam parasti,
pessima gaudia, tristis Hospes.

- Es tu susurrus per tenebras volans;
os tecta monstrans; auribus insidens
cachinnus; ornator sepulchri,
40 cantor et elogii disertus.

Fretus repello Nomine te Sacro!
Quodcunque patras, (ut Dominus docet)
'Tentator' es! Vitans gehennam
liber ero quoque morte per te:

- 45 Secunda mors, quae non poterit mori,
perstabit, etsi saecula fluxerint:
Mors viva! Desperant in aevum,
quae periire, animae gementes!

Dark Angel, with thine aching lust
50 Of two defeats, of two despairs:
Less dread, a change to drifting dust,
Than thine eternity of cares.

Do what thou wilt, thou shalt not so,
Dark Angel! triumph over me:
55 Lonely, unto the Lone I go;
Divine, to the Divinity.

*From the *Catholic Anthology* of Thomas Walsh, p. 352; by kind permission of the Macmillan Company.

Ardore frendens, Angele Subdole,
50 es bis repulsus, bis cecidit tibi
spes! Pulvis haud fies: tremesce,
perpetua cruciande poena!

Fac, quae placebunt, Angele Subdole;
non sic triumphum perficies tibi:
55 ad Solum adibo solus; ibo
ad Dominum, Domino potitus!

E Schola Campiana Pratocanensi A. F. GEYSER, S. I.

Τύχη and Τέχνη in the *Oedipus Tyrannus*

Critics and commentators have been silent on the τύχη-τέχνη thread in the *Oedipus Tyrannus*. We are here dealing not with so obvious an opposition as that of the well-known λόγος-ἔργον type, which runs riot in Greek literature, but with certain overtones or connotations which are of a much more evanescent type. Their use makes it abundantly clear to me that they serve as indicators of the exact status of Oedipus in the drama and have, moreover, something to teach us with regard to Sophocles' attitude in the play towards the force of Chance as opposed to man's free will.

Of the eight speaking characters, only Creon, the Theban herdsman, and the second Messenger do not use τύχη. We find it six times in Oedipus' mouth, thrice in Jocasta's lines, and once in those of the aged priest, Tiresias, and the Corinthian Messenger. On the other hand, τέχνη is mentioned only by two characters, by Oedipus five times, by Jocasta once. If we examine their respective occurrences from another point of view, we find the rather striking fact that up to line 709, where the great revelation begins to dawn on Oedipus, τύχη and τέχνη are each used six times; while from that point on τύχη alone is found six times.

With this basis gained, we may now take up the successive passages where the words occur and note the gradual evolution in the meaning of each. The first example is (52-53):

δρῖνθι γὰρ καὶ τὴν τότε αἰσῶ τύχην
παρέσχες ἡμῖν.

The contrast here is primarily between the present woe of the city and its former good fortune. But, secondarily, there is an antithetic reference to the "art" which the people knew Oedipus possessed, though they were ignorant of its source, as was evidenced previously (42-43):

εἶτε τοῦ θεῶν
φῆμιν ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἰσθὰ τοῦ.

A few lines further on Oedipus cries out, as Creon, whom he had sent to Delphi, approaches (80-81):

εἰ γὰρ ἐν τύχῃ γέ τοι
σωτήρι δαίη λαμπρὸς ὥσπερ ὄμματι.

Again we have the opposition of the present misfortune to the luck they hope for patently expressed, while an undertone is felt in the hint that Oedipus' skillful administration will know how to use the god's advice to the best possible advantage. Once more in his discus-

sion of the oracle with Creon, the king asks (102):

ποίου γὰρ ἀνδρὸς τήνδε μὲναι τύχην;
and, in implied contrast to Laius' misfortune, we are to feel that Oedipus' avoidance of bad luck is due to the well-planned management of his own life. This thought is brought home to us more clearly in Oedipus' remark on the stroke of misfortune which prevented Laius from having children (263):

νῦν δ' ἐς τὸ καίνου καρᾶ ἐνήλαδ' ἡ τύχη,
seeing we already know Oedipus to be the father of children, and more especially because in this proclamation scene Oedipus is portrayed not only as a skilled man in his own right, but also as a clever ruler of the state.

And now that Oedipus has established his own skill by means of subtle suggestion, he is ready to set himself up as a judge of the skill of others. Using τέχνη for the first time, be it marked, of the mantic art of Tiresias (357):

πρὸς τοῦ διδασχθεῖς; οὐ γὰρ ἔκ γε τῆς τέχνης,
he openly affirms that his prophecies were shots in the dark, that they were in fact due to mere luck. Having thus discredited the art of the professional seer, he is emboldened to make explicit what is merely implied in those lines, by boasting of his own art (380-381):

ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης
ὑπερφέρουσα.

In fact with his emphasis on γνώμη he is careful to point out that it is the identical art of *Philoctetes* 138 (397-398):

ὁ μὲν εἰδὼς Οἰδίπους ἔπανσά νιν,
γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθὼν.

Incidentally these lines afford him an opportunity to set at rest the old priest's doubt expressed in lines 42-43. Oedipus' knowledge came from man, and that man was Oedipus. Here, too, I think, is sufficient justification of our explanation of the antithetic connotation of τύχη the first four times it occurs. So Oedipus stands supreme as far as his own τέχνη is concerned, and he is free to leap once more to the attack on Tiresias. The aged seer is not only devoid of any art worth the name, but in Oedipus' opinion he has a defect (388-389) that is even worse:

ὅστις ἐν τοῖς κέρδεσιν
μόνον δέδορκε, τὴν τέχνην δ' ἔφν τυφλός.

He indulges in wily machinations and waits for the highest bidder. What a contrast to Oedipus' picture of his own pure human wit! But Tiresias, too, has his day in court; he has another name for this τύχη, this γνώμη of which Oedipus is so proud (442):

αὕτη γε μέντοι σ' ἡ τύχη διώλεσεν.

For the first time "mere luck" without any further connotation is ascribed to the king, and it is predicted that this "luck" of his, heretofore so fair, will bring him to destruction. But Oedipus marches on, confident that his *τέχνη* will ever guide him, even as it does now, and soon questions Creon (562):

τότ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;

After the last scene the meaning of that *τέχνη* is all too clear. "Was he then indulging his vain guesses for a price?" is the scarcely concealed thought of Oedipus. The implicit contrast with himself, too, is patent. But Oedipus is not content to cry down the art of Tiresias alone; he must also characterize Creon, who manifests a certain cleverness in this scene. For this purpose he selects (642, 643) the most condemnatory word in his vocabulary, *κακή*, saying to his queen:

δρῶντα γάρ νιν, ὃ γύναι, κακῶς
εἴληφα τοῦμόν σώμα σὺν τέχνῃ κακῇ.

And once more the contrast with the shining Oedipus is suggested. However, Jocasta will not allow (see 646) this baseness of Creon's art as the cause of the king's trouble (680):

μαθοῦσά γ' ἦτις ἡ τύχη.

This is indeed a striking sentence! For though there is still the connotation of Oedipus' *τέχνη*, which ordinarily excludes the possibility of such scenes as this, yet there is at the same time the undeniable admission by one who is dearest in all the world to Oedipus that chance, simple and unadorned, can and does effectually enter into his life. But more striking still, almost as a counterbalance to her introduction of *τύχη* into the story of the king, Jocasta, once she learns the cause of the strife between Thebes' first citizens, goes on to exclude *τέχνη* (709):

δρότειον οὐδὲν μαντικῆς ἔχον τέχνης.

To be sure, her words bear only on the "mantic art," yet it seems as though Oedipus would apply them to all *τέχνη*, since after this line the word is heard no more throughout the play. Soon he himself, who had been heretofore so staunch in its defense, twice within the course of four lines admits that *τύχη* has at one time or another really entered into his life (773, 776, 777). With this background in mind, it is no surprise to us when Jocasta attributes the apparently good news of Polybus' death in Corinth to pure luck (949):

πρὸς τῆς τύχης ὁλώλεν οὐδὲ τοῦδ' ὕπο,

and then goes on to draw the logical conclusion by assuring Oedipus that fortune and not the vaunted human wit is absolute master of the lives of men (977-978):

ἄνθρωπος ᾧ τὰ τῆς τύχης

χρατεῖ.

Yet swift is the retribution that falls upon her. She must stand by and listen while the Corinthian messenger unfolds a story that makes her sure of the dread fate of Oedipus and gives the king himself the last clue he needs to lead him to the awful truth. Moreover, she is still present when the Messenger, all unconscious of his words, tells Oedipus that this same mad *τύχη* is the donor of his name (1036):

ὥστ' ὀνομάσθης ἐκ τύχης ταύτης ὅς εἰ,

but she is, mercifully, absent when proud Oedipus himself, who had boasted of his human wit, in the final use of either word in the play, hails Fortune, not now as his ruler, not as the giver of his name, but as his very parent (1080):

ἐγὼ δ' ἐμαντὸν παῖδα τῆς Τύχης νέμω.

And now that we have completed our examination of the individual passages in which the words are found, let us see just what is their value as indicators. Surveying the occurrences up to the peripeteia, which begins near line 716, we find that both words, either directly or indirectly, refer to the *τέχνη* of Oedipus in all save two instances. Making due allowance, therefore, for these two exceptions to the rule, and noting too the fact that in this part of the play the King himself, in applying *τύχη* to others, always uses it to explain something whose cause is unknown, but never to exclude all cause, it seems to me we may well say that, as often as *τύχη* and *τέχνη* are here used as signifying or suggesting "art," the character of Oedipus is rising victoriously over every obstacle. But from line 716 on we meet an entirely different situation: *τέχνη* does not appear at all, and the stage is left to *τύχη*, which acquires a gradual extension of power until it stands supreme. At the beginning of the catastrophe, *τύχη* is rather judiciously mixed with "skill," but not allowed to predominate; towards the middle of the crisis it is vaguely introduced as a guiding principle in the lives of all men; and finally, at the height of the trouble, it makes its last appearance to be hailed as the ultimate source of everything that Oedipus possesses. Consequently, in contradistinction to the rise of *τέχνη* in the first part of the play, we may say that in direct proportion to the ascendancy of *τύχη* the king's star is on the wane.

As long as Oedipus feels that he is the captain of his soul and master of his destiny, he stands supreme. It is only when he listens to the doctrine of *τύχη* proposed by Jocasta, and entertains fears that some force outside himself controls his actions, that he begins the descent from the heights, and this descent is complete when he embraces the theory of *τύχη* in its entirety and proclaims himself outright the child of Fortune. Yet this, to my way of thinking, is not in Sophocles' mind the act of a rational man, but rather the last resort of a fear-crazed mind. To prove this it is merely necessary to examine the occurrences of *τύχη* from line 773 to the end. It is only subsequently to the mention of the triple cross-roads and the following colloquy with Jocasta that troubled Oedipus, twice in the course of four lines, admits that *τύχη* in any form could enter his life at all. Soon after he hears his Queen assert that chance had killed Polybus, and amidst the mingled grief and consternation of that scene he agrees with her that Fortune rules the lives of men (984):

καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι.

Finally, it is not until the further revelations of the Corinthian have completely upset his calm, that he makes the fatal admission of his lineage. And then Sophocles, to show his own reaction to the whole process, within one hundred lines makes of him the most abandoned of creatures, who rushes off to blind himself. Add to all this the speedy punishment which follows Jocasta's introduction of the luck motif into Oedipus' life, and it seems to me that the only logical conclusion we can draw from this study is that this play is certainly not one which portrays the Fate motive as the supreme determinant of Greek tragedy.

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